Journal of the Amateur Photographic Society of Madras.

Vol. 3.—No. 10. Price As. 8.

September, 1897.

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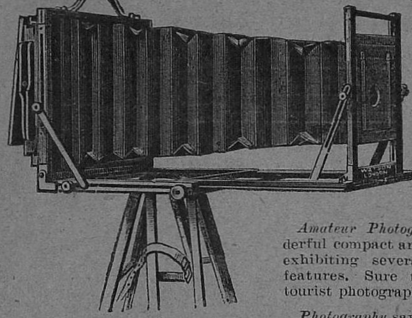

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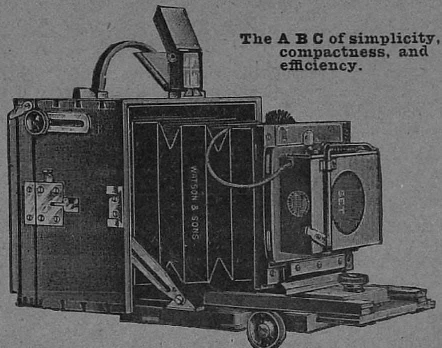

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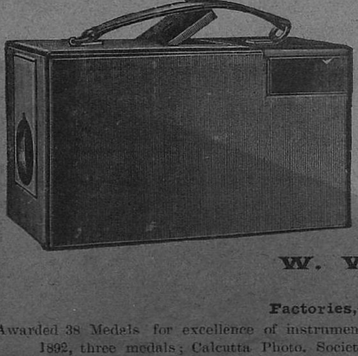

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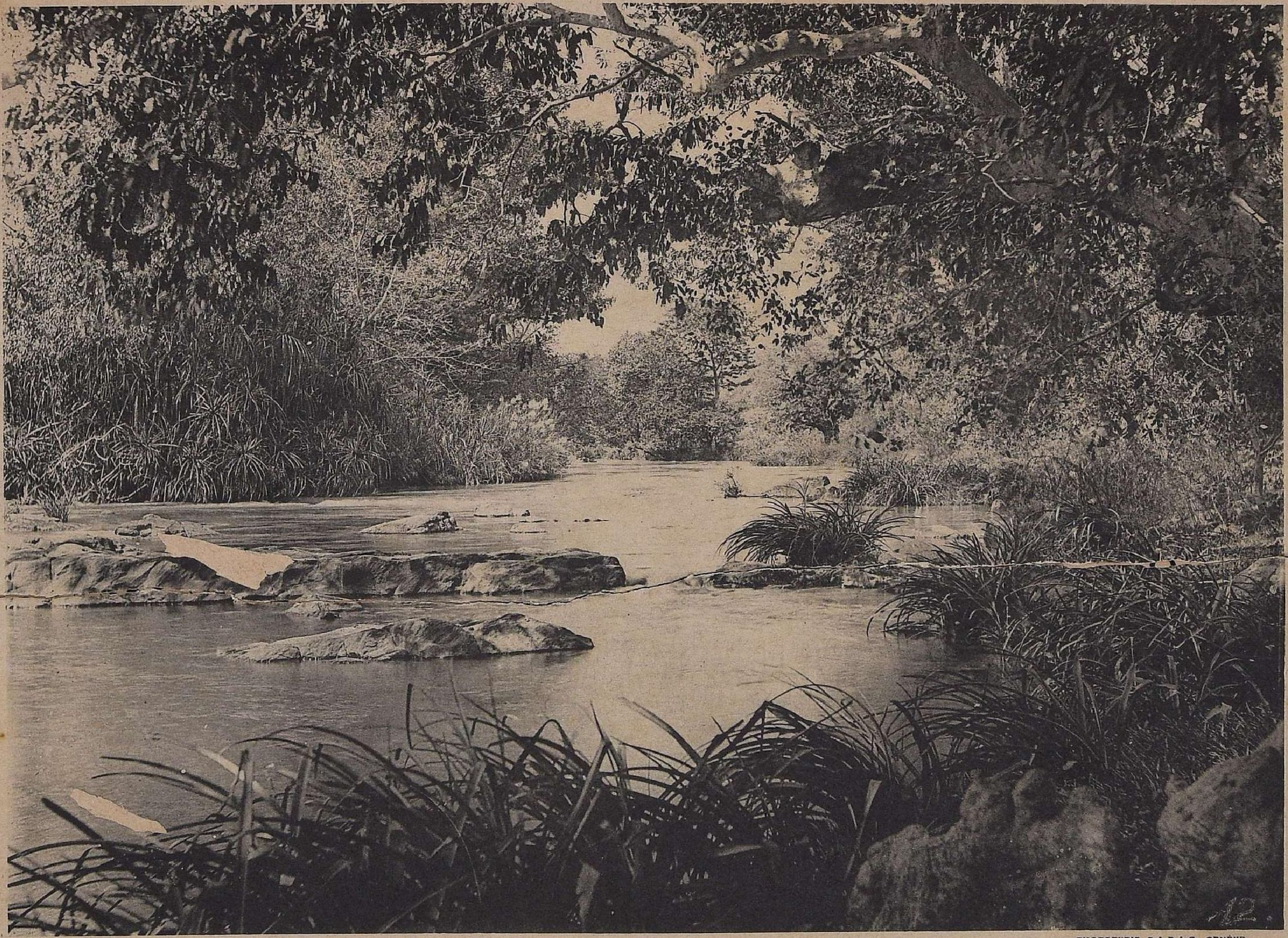

PHOTOTYPIE S.A.D.A.G. GENÈVE

A VIEW ON THE CAUVERY

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Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

BEGINNERS in platinotype printing are frequently put off by failures due to the paper and to the initial uncertainties as to the correct exposure. While they appreciate the advantages of the process, the simplicity of manipulation and the permanency of the result, they long for that certainty in printing which is associated with a printing-out paper, in which the image is clearly visible, and in this country especially do they long for perfectly fresh paper. The British Journal of Photography suggests that Pizzighelli paper should be revived and that the photographer should make it fresh for himself.

"This process was suggested by Pizzighelli in 1887, and differs from the other platinotype processes in that the developer is in the sensitising solution. As a rule, sodium ferric oxalate is used, which, by exposure to light, is reduced to sodium ferrous oxalate and sodium oxalate, according to the equation:—

$$Na_6Fe_2(C_2O_4)_6 = Na_2Fe_2(C_2O_4)_3 + 2Na_2C_2O_4 + 2CO_2.$$

Sodium ferric oxalate occurs in fairly large green crystals, which are perfectly stable in the dark, and are easily soluble in water (about one in two), and when spread on paper it gives a yellowish green film.

As damp is necessary for the full development of the image, it is necessary to expose it to aqueous vapour before printing; otherwise the printing is precisely the same as for any other of the platinotype papers. The best way of damping the paper is to fill a developing dish with warm water, and just hold the paper for about three minutes in summer, and one-and-a-half minutes in winter, film face downwards over the same. It is frequently recommended to breathe on the paper whilst it is in the printing frame; but this is hardly to be commended, for the simple reason that part of the paper near the middle of the frame, as a rule, gets less

moisture, and therefore shows fainter in the finished print; further than that, the negative, unless covered with a piece of plain paper, also becomes moist and absorbs some of the platinum or iron salts, and thus stains are caused which are extremely difficult to eradicate.

For this process there is no doubt that Rives or Saxe papers are the best, though Whatman's or Creswick papers may be used.

The sensitising salts should be made up into the form of stock solutions. The sodium ferric oxalate solution should be made by dissolving, by the aid of a gentle heat, 240 grains in 1 ounce of distilled water, and the solution filtered and labelled "The iron solution."

The chloro-platinite of potash may be dissolved in the proportion of 1 : 6, or a 15-grain tube in 90 minims of distilled water.

Besides these will be required a ten per cent. solution of sodio-chloride of platinum, which is added to the sensitising solution to give brilliancy or greater contrast, and is especially useful for thin, flat negatives.

A solution of gum arabic must also be used, and 1 ounce of the best white gum arabic in lumps should be dissolved by constant stirring in 2 ounces of distilled water, and then filtered through nainsook, using pressure if necessary.

The sensitising solution itself is prepared by mixing together, preferably in a flat dish or saucer—

Chloro-platinite solution	116 minims.
Iron solution	120 ,,
Gum arabic	116 ,,

The above quantity is sufficient for 480 square inches of paper. The solution should be brushed over the paper with a broad, flat brush, not too soft, and then the marks evened out with another brush till it has lost all glaze, then quickly dried, and the process of drying should not take more than half an hour. Great care should be exercised in the choice of the brushes. A soft camel's-hair brush will mop up too much solution, whilst a hard brush is apt to cause marks in the sensitising.

Sepia-toned pictures may be obtained by the addition of palladium or mercury salts to the sensitisers, but the results obtained by these are by no means satisfactory, nor is there any good method of obtaining sepia tones direct by this process.

Mercury gives, as a rule, yellowish whites, and the tones are not even, that is to say, the high lights may be sepia, the half-tones grey, and the shadows black. With palladium the difficulty is to keep the paper, and it must be printed out dry and then developed, or else variations in tone and general reduction may ensue.

A formula strongly recommended by Watzek for the mercurial paper is—

Sodium ferric oxalate solution	168 miniums.
Potassium chloro-platinite solution	100 ,,
Potassium chlorate solution	4 drops.
Mercuric chloride solution	84 minims.

All these solutions should be saturated. It will be found necessary, if this be used, to give the raw paper at least two coatings of plain two per cent. arrowroot size; but it is perferable to use the gum arabic solution in about the same proportion as suggested for the black paper, and also to replace the chlorate of potash by a like quantity of sodio-chloride of platinum, which keeps the whites purer.

For the palladium paper the following may be used:—

Iron solution	120 minims.
Chloro-platinite solution	80 ,,
Potassio-chloride of palladium solution (1 : 8)	20 ,,
Gum arabic solution	116 ,,

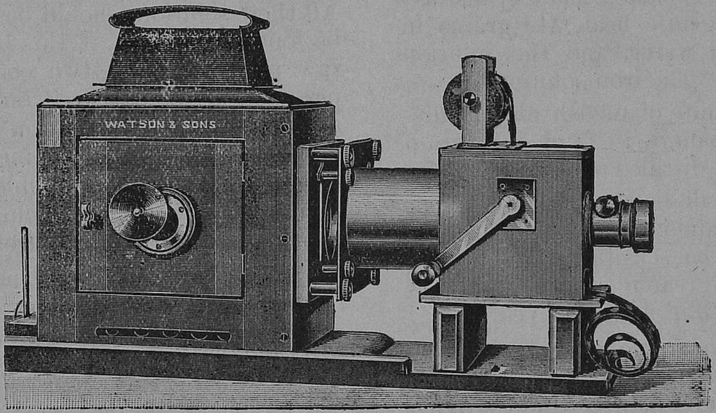
It must not be forgotten that this paper must be absolutely dry during printing, and only developed by steam afterwards.

The subsequent treatment of these prints is precisely the same as for ordinary platinotypes, namely, the use of the three acid clearing baths, and then well washing, and they are also amenable to the process of uranium toning or the toning process lately suggested by Mr. A. Peebles Smith.

The process is not a difficult one to work, nor is it difficult to prepare the paper oneself, the chief difficulty lying in the drying."

"THE Motorgraph," as its name implies, is a new machine for projecting animated pictures on a screen. It is, however, not only a projection instrument, but it can be arranged for use as a photographic machine, without interfering with its efficiency for projection; so that production and projection of animated pictures can be effected by the use of one instrument. It has been usual for makers to supply a separate costly machine for making the contact positives from the negative films; but, by a simple additional arrangement, the

motorgraph, which is employed for exposing the negatives, can also be used for the contact printing, thus obviating a double expense. The great interest that has been evinced in the portrayal on a screen, by means of a magic lantern and a specially-construced machine, of photographic views in which the animate subjects move exactly as in real life, has caused manufacturers to give special attention to the subject and to produce suitable apparatus for the purpose; but, as already indicated, these machines have hitherto involved so great an outlay that the ordinary lanternist has been unable to adopt them. The motorgraph, which is here figured, seems to fulfil all the requisite conditions at an exceedingly moderate cost. It is stated that it will yield effects equal in every way to those produced by the most costly apparatus and is in many respects, especially in freedom from vibration and simplicity combined with strength of construction, superior to the majority of them. It could be fitted to any lantern, requiring only a small base board for mounting it, so as to centre it with the lantern. Amateur photographers will find in this a new and most interesting field of work. The advantages of being able to record by photography the street scenes and incidents occurring in the course of a holiday tour are obvious. Messrs. Watson and Sons, who are the makers of this machine, will be pleased to give the benefit of their advice and practical experience to intending purchasers, and they are prepared to undertake the development of customers' films and to supply positives from them.



On looking through their illustrated catalogue, with a copy of which we have been favoured, we were much struck by, and reminded of, the excellent qualities of their Alpha camera. It is a most useful pattern, combining all the advantages of a field camera with the utmost portability and rapidity of manipulation required in a hand camera. The lens and shutter close up inside the body of the camera and are always in position, requiring only to be drawn out and set to the distance marked upon an engraved scale, according as a portrait or a view is required.

THE following are answers to some queries which puzzled us greatly, and about which we were obliged to consult a specialist. Unfortunately he has lost the original letters, but the nature of the queries can easily be guessed.

Bengalee Baboo.—The blotches on face and hands and other exposed portions of the body in the portrait you send can be removed by a judicious application of a solution in water of the salts formed by boiling any ethereal salt with caustic soda.* Apply this, not to the print in the usual way, but to the subject, and *before exposure*. The latter point is important, as it is not included in the usual procedure in this country.

Madras Butler.—If you say your master goes away for a few days on duty or pleasure, you may of course use his camera and plates for your own purpose or for the benefit of your friends during his absence. Should he tax you with the crime after his return, you can lay the blame on the cat, or, what is much safer, put the negatives, after you have finished with them, back amongst the packet of fresh plates. Your master will never find you out then; he does not know any better. He is a member of our Society, and we know him. You should always be on your guard and very careful about one thing, *viz.*—exposure.

Indignant.—Yes; we agree with you. Your old friend has used you very hardly over that little photographic matter; nevertheless, do not show any resentment, whatever you may feel. Appear friendly; give him a bottle of formalin, and persuade him to use it. See page 99 in our August number. This ought to satisfy you.

* See Technical Dictionary, s. v. Soap.

HALATION is such a common photographic trouble that the subject is always before the practical worker. Its effects are often evident even when one does not expect it, and there are few negatives of interiors or of landscapes produced from unbacked plates, which do not show some signs of this enemy. Various causes have been assigned to explain halation, and probably it is caused by a combination of circumstances. Of all the practical methods suggested for avoiding the defect, the most important is the backing of the plate. A few makers are now beginning to put ready backed plates on the market, and we wonder that this has not been done before. Various materials have been suggested and tried for the backing of dry plates, and the following remarks from the pen of the Editor of the *Photogram* on the use of caramel will interest all:—

"The essential conditions are that the backing shall stop reflection from the back of the plate; that the mixture shall dry quickly, and shall remain dry. If the material used in the backing is "tacky" after a short exposure to the air, various disasters may happen. The backing may come off on to the face of another plate, or on to the fingers of the operator, being transferred thence to all sorts of undesired places. Worse still, the backing may cause the plates to stick to the septum that divides the double back, causing the breakage of the plates and the destruction of the septum, as happened to one of the Editors a few days ago, when using a commercial backing. It is not essential, but extremely convenient that the backing be soluble in the developer, so that no special operation for removing the backing is necessary, either before or after development. In the former case marks are apt to be made in the film which appear in development, and in the latter case, the backing interferes with the proper judgment of the density by looking through the plate.

Amongst the various materials employed for backing plates caramel holds a high position. It possesses great powers of absorbing actinic light, and is soluble in water. Caramel is produced by strongly heating sugar in iron pans, on the large scale, or in a saucepan in the small way. As soon as a sudden evolution of dark fumes takes place—the exact point can only be determined by experience—the heat is withdrawn, and the sugar is found to be converted into a dark brown mass of caramel.

From a chemical point of view this substance is a very complicated body of uncertain composition. As usually supplied, it contains a varying portion of unconverted sugar and a certain amount of free acid. The presence of these two constituents causes the caramel to absorb water and become sticky or "tacky" on exposure to the air. The following formula, due to J. S. Teape, is that usually employed, but our experiments seem to show that caramel is quite sufficient to stop halation without the addition of burnt sienna:—

Caramel	1½ ozs.
Saturated solution of gum tragacanth ...	1 oz.
Powdered burnt sienna	2 ozs.
Methylated spirit	2 "

Add the spirit after the other ingredients are well mixed.

Our experiments, which are not quite completed, point to the following as being a good formula:—

White starch or flour	10 parts
Caramel	10 "
Sodium carbonate (crystals)	2 "
Methylated spirit	25 "
Water	75 "

Boil the water first, mix the starch into a thin paste with part of water (cold), and pour into the boiling water; then add the caramel, and, when thoroughly incorporated, the spirit.

Besides its use in backing plates, it has been suggested that by means of caramel, plates may be developed in full daylight. Caramel is highly non-actinic, and the addition of a certain quantity to the developer stops any actinic light from reaching the plate. Under these conditions the caramel does not stain the film.

It is very little trouble to back plates, and this operation should be done in every case. With lantern slides the effect is quite as marked, if not more so than with negatives, and the backing causes a vast improvement in the resulting slide. Backed plates should be packed with the film sides face to face, when there is no danger of the backing acting injuriously on the film."

A valuable note on the same subject appears in the *Amateur Photographer* which we quote in full:—

"I have used unbacked plates until quite recently, and, of course, have been annoyed by halation; but, like many others, I have submitted to this drawback because I could not purchase backed plates. In various annuals

and other photographic publications I have read about the advantages and improvements resulting from backing plates, and have seen various formulæ for anti-halation mixtures and the methods of applying them to the backs of the plates, but all of them seemed too messy and troublesome to be worth trying. A few weeks ago, when about to visit Durham Cathedral with my camera, I bought a box of ready-backed plates, hoping to get better results with interiors than I had hitherto obtained with unbacked plates. It happened that the interiors were not as successful as I could have wished, but that was not the fault of the plates, and those that were exposed outside showed so marked an improvement in the foliage that was seen against the sky, that I felt convinced that backing was really useful. These plates, however, were coated with a hard red collodion, which I found very difficult to remove by scraping, so difficult, in fact, that I resolved to find some substitute that would give equally good results with less trouble. I began with the usual formula of caramel, methylated spirit, burnt sienna, lampblack, etc., but as I happened to have no burnt sienna at the time, and as one writer said that the merest film of backing was enough, I thought I would try with caramel, spirit, and water at first, and add pigment afterwards if necessary. For purpose of experiment I took some pieces of plate-glass about $\frac{3}{8}$ inch thick, and applied the mixture to half the back of each, then laid them aside to dry. The next morning they were still rather sticky, but I placed them where I could view the sun with a small telescope by reflection from the front or uncoated surface, arranging them so that at one time the image was reflected from the half which had been coated at the back, and next from the other half. Where the back of the glass was not coated I found, as I expected, a strong double image of the sun, but from the other half there was only one image, and not the slightest trace of the second one, the reflection from the back surface having been completely neutralised by the coating, although it was so thin that when it was held up to the light it seemed perfectly translucent and of a very pale yellow. This showed me that any addition of pigment, such as burnt sienna or lampblack, was quite unnecessary. I had previously suspected this, because grinding the back surface is equally efficacious, though there is no absorbent coloured coating. This method, however, is not applicable to ready-coated plates.

If pigment is not used there is no need to wash off the backing before development, because there are no insoluble particles to get loose from the backing and become embedded in the film, and the perfect translucency causes it to offer no obstruction in judging the density by transmitted light. I did not notice any effect on the process of development.

As the brilliant light of an unclouded midsummer sun was completely absorbed, it is clear that no harm could result from the comparatively feeble amount that would be felt after penetrating the film of gelatine emulsion in the camera. There remained the drawback that the backing did not dry perfectly, but remained sticky. This was remedied by cutting pieces of thin brown paper slightly smaller than the plates, and sticking them on the backing, to which they adhered. As, however, it was still an inconvenience, I decided to find a substitute for caramel that would dry hard. I understood that there is a variety of caramel that will do this, but I have not seen any. A short time ago I made a solution of shellac by boiling $2\frac{1}{2}$ ounces of shellac with $\frac{1}{2}$ ounce of borax and 10 ounces of water. This dissolved quickly, and formed a brown solution, very useful for various purposes. A little of this was spread over the back of the plate and answered just as well as the caramel; it was slow in drying, but dried quite hard. I next tried a negative varnish made by dissolving 40 grains shellac in 1 ounce methylated spirit, and clearing the solution by shaking it up with a little chalk, and filtering. A thin film of this dried very rapidly with a matt surface and completely destroyed all reflection from the back surface of the glass. Either of these shellac films can be easily removed by rubbing with a wet cloth. It may be well to mention that these solutions were applied by dropping two or three drops on the plate and spreading them with the finger. The film is thin, but quite efficacious. The solution of shellac in spirit is the most convenient, because it dries perfectly hard in two minutes.

When experimenting, I got the best result from ordinary black varnish, but this was inconvenient on account of its opacity. I also tried colouring the varnish with magenta, chrysoidine and aurine. Magenta appeared of no use whatever, chrysoidine was rather better, but aurine was a decided improvement. It,

however, presented the peculiarity that when five grains were dissolved in one ounce of shellac varnish the film dried with a dull matt surface, rather deeper in colour and more opaque than plain shellac; but with ten grains to the ounce it dried with a clear, brilliant surface, as if it had been heated. This was pale orange by transmitted light, and with twenty grains it also dried with a clear, transparent, brilliant crimson film. Although these films were transparent there was no reflection of the sun's image from the coated back surface of the glass, which I am quite unable to understand. The colour was completely discharged by the pyro-soda developer. Used in the camera on a window from the inside of a room there seemed little to choose between them, but probably the extremely fine-grained matt surface given by the five-grain solution is the best."

CONTRARY experiences have been recorded of the use of formalin for the prevention of frilling or reticulation of gelatine films in this climate. In our own hands formalin has with certain plates, removed the whole film off the glass, when this result was not at all wished for, and in the case of other plates it has certainly not saved the plate from reticulation of the worst form. In those cases in which formalin has stopped frilling, it has been in the case of plates which from past experience were known never to frill, or, if it all, to do so to a limited extent under very trying conditions. In these cases the film is obviously much harder, than the less successful brands of plates alluded to above; and the hardening is, we believe, due to previous treatment with an alum. The following remarks by Y. Dangle in *The Photogram* are interesting in this connection inasmuch as he advocates a preliminary dip in an old alum bath before treatment with formalin:—"A certain amount of information and otherwise has been written about formalin. I took it all in, and then tried formalin which turned out to be in my hands an utter failure. Omitting the history of the failures I found that with the brands of plates used, formalin did not fulfil expectations. Warm water and hot water were tried—to the detriment of the negatives. Finally, the effect of alum for a few seconds was tried on the unwashed negative followed by formalin. Success! Forwith an old disused original bath was tried in place of alum. This solution is compounded as follows:—

Alum ...	... 10 ozs.	...	10 parts.	
Water ...	... 100 „	...	100 „	

Dissolve and add—

Liquor ammonia	1½ drs.	...	0·2 „

Then add hydrochloric acid a sufficiency to all, but dissolve the precipitate. Finally add—

Chrome alum	... 5 ozs.	...	5 parts.
Dissolve in water	30 „	...	30 „

The bath now contains alum, chrome alum, chloralum (chloride of aluminium), and some bye-products (sulphate of ammonia, etc.) of no account. This green bath is second only to formalin for hardening purposes for gelatine negatives. By its use a negative, straight from the fixing bath and rinsed only after three or four minutes' aluming, and the same length of time in the formalin followed by a short rinse, can be dried over a gas-stove without melting and without a trace of hypo crystallising in the film. This, of course, is only for rushed work, for work which might be expected to compete with wet collodion for speed. For ordinary purposes, the usual washings should be made.

Whilst on the subject of formalin, and having used it both for plates and papers, the conclusion has forced itself on me that formalin, acting on gelatine containing or having been in contact with such chemicals as have a tendency to soften the gelatine, must act for a long period before the peculiar tanning effect is produced. Or, the plate or print must remain long enough in the formalin solution to eliminate the greater part of hypo, etc., etc., before this new substance will act. From my experience, a print (gelatino-chloride) toned in a sulphocyanide bath takes a very long time indeed to harden in formalin. If, however, the print be dipped into a weak alum solution and then transferred to formalin, after a comparatively short time hot water may be used on the print so long as is necessary to wash out the salts which have no business in the finished article.

In conclusion, the use of alum, or preferably the green bath as described, is to be recommended on plates which have been subjected to caustic alkalies in development or to prolonged development or fixing. This bath to be applied after washing and before the application of formalin."

OUR Illustration is from a picture by Mr. C. S. Middlemiss, which earned an award at one of our half-yearly competitions.

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OUR HOME LETTER.

No event of deep importance has taken place in the photographic world during the past month. In fact, speaking generally, photographic matters are pretty quiet all round. The ranks of amateurs have been thinned by those who have divided their allegiance between photography and cycling, and, since no man can serve two masters, the newer, for the time, seems to hold supremacy. Among professional photographers, trade is reported to be far from good. A few of the higher class men are doing a good business, but otherwise those professionals who are really making money are few and far between. In one section, however, there is remarkable activity. I refer to the manufacture of apparatus and films for animatography. Several new firms have sprung into existence to carry on this business, and next winter there is likely to be great development of lantern work on these lines. In fact the invention of animatography is sure to give a big filling to optical lantern shows.

Turning from the world at large to my own particular work, I have spent a good deal of time in the field lately, and taken quite a number of landscapes. For the first time in eight years I put a plate wrong side upwards in one of my slides a few days ago. Of course it so fell out that the very best picture I took, so far as one could judge by appearances on the focussing screen, was on this plate, and had to be thrown away. Most of the pitfalls which the photographer of ten or twenty years ago had to avoid, such as exposing the same plate twice, jarring the camera during exposure, and so on, have been entirely obviated or reduced to an appreciable minimum by modern inventions; but no one has yet discovered a method of preventing a man, during a thoughtless moment, inserting his plate the wrong way. Automatic arrangements indicate when the slide has been drawn, shutters do away with jarring, all sorts of other little labour-saving appliances prevent possibility of errors at different points, so that we have, on the whole, very much to be thankful for.

Apropos of shutters, I notice a suggestion in a contemporary recently to the effect that opticians should send out all their lenses ready fitted with shutters, since these days of rapid plates and rapid lenses, caps are by no means so convenient as shutters. It is to be hoped the suggestion will be taken up.

I spoke just now of my landscape work. I rarely use any other but a single lens, and my reasons for doing this are several. In the first place, a single lens is cheap, especially if it be a simple spectacle lens uncorrected for achromatism. Again, one can have half a dozen spectacle lenses of different focal lengths for the price of one ordinary rapid rectilinear. With the single lens it is possible to get an artistic diffusion of focus at the edge of the plate, a representation more akin to that which the eye sees than the results produced with lenses having great flatness of field, and giving microscopic focus up to the very edge of the plate. Of course, I aim at pictorial photography, but that is a branch which sooner or later almost every amateur attempts, and my own opinion is that fewer would fail in this direction if they began in the first instance with a spectacle lens of long focus. It is the short focus lens usually supplied with complete sets, a lens less than the ordinary diagonal of the plate, which effectually prevents pictorial representation in the hands of the comparative novice and which, in my opinion, is responsible for killing the early attempts of most amateur photographers. If they have perseverance, and the opportunity of experimenting with different lenses, they will find out this truth for themselves. Ten or twelve inches ought to be the shortest focal length of the lens for pictorial landscape work, and it would be better if even longer than this. Anything up to sixteen or eighteen inches is right, but these terribly short focus lenses which include such a wide angle destroy the true perspective, and counteract any inherent ideas of composition which a man may possess. Of course, one must not forget that, in an ordinary spectacle lens uncorrected for achromatism, the visual and chemical foci do not combine, and it is always necessary, in consequence, after focussing to bring the lens about a quarter of an inch nearer the plate. There is just one more simple point in regard to pictorial photography which I should like to mention, that is, in regard to the tripod. As a rule tripods are too high. I do not mean by this that they should be made shorter, but that they should be used generally with the last segment folded in. The reason for this is that, by lowering the camera, the immediate foreground may be emphasised. How a good, bold foreground helps up a picture! Try it and you will see. There are occasions, of course, when one wants the full length

of the tripod in order to get clear of too much foreground. I do not find this, however, to be very often the case.

MATTHEW SURFACE.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road,

Friday, 3rd September, 1897.

Mr. C. Michie Smith, *President, in the chair.*

PICTURES FOR THE MONTH.

The monthly competition subject "An Avenue" was evidently a favourite one, a fair number of photos being shown.

MISCELLANEOUS.

A letter from H. H. the Elaya Raja of Travancore, pointing out the difficulty attached to the next month's competition "Wind," was read. This elicited the fact that members generally were somewhat undecided as to the precise meaning of the title. It was suggested that a picture conveying the idea of wind was what was wanted, but that the manner of interpreting the subject should be left to competitors themselves, without further suggestions.

The President read a paper on *Pictorial Photography* by Mr. A. Horsley Hinton, whilst Surgeon-Major J. L. VanGeyzel exhibited the lantern slides illustrating the lecture.

The lecture was a very able and interesting one, and it is a matter of great regret that it is impossible to print it in the *Journal* for the perusal of members, who were unable to be present. This lecture, originally read before the Royal Photographic Society, was lent to the Madras Photographic Society on condition that it should not be "copied, printed, or published"—hence the impossibility of printing it in our *Journal*. Votes of thanks were unanimously passed to the Royal Photographic Society for the loan of the lecture, to the President for reading the same, and to Surgeon-Major VanGeyzel for manipulating the lantern.

At the termination of the meeting, preliminary prospectuses of The Royal Photographic Society's International Exhibition to be held in April and May next were handed to the members present. The Secretary wishes to remind members of the Society that prospectuses of this Exhibition may be had on application to him.

NEXT MEETING.

The President will read his paper, at the next meeting, on "Eclipse Photographing" with special reference to the work which amateurs can do at the approaching total eclipse of the sun next January. The picture subject for November's meeting is to be "A Child, or Children."

EXTRACTS.

Touring Notes.

A scamper of eight days among the fjords of Norway, and a somewhat notable record of results, induce us to give an account of certain steps we took, certain apparatus we used, and certain matters we observed in the work of other amateur photographers who were engaged in the same interesting way as ourselves. With regard, first, to our own results: Ten dozen plates were exposed on "reasonable" subjects: some others on subjects that gave no hope of ending in success, such as snaps at groups of passengers taking part in sports under an awning. Such plate-wasting seems to be an invariable part of a trip, and, after all, we must do something for the platemakers. Of the ten dozen plates alluded to above, some were exposed on near subjects, some on great distances, some in fine weather, some in bad, some on landscapes, some on figure—all just as they came, and not a note was taken to forewarn us as to what was to turn up next for development. Yet we have at least a hundered and two good negatives; fifty are as good as we could have produced with a stand and the greatest care. The few failures are almost all due to the camera not having been held quite steady in exposure, and these ought not to have occurred had we not omitted to use our "Unipod," which was with us on the trip. This unipod was described by us some time ago as simply a telescoping walking-stick, such as is used by microscopical collectors; the length of it can be adjusted, and the pulling-out part clamped at any desired length. The head of the stick is provided with a short pin which slips into the hole in the bottom of the hand camera, where a tripod screw is intended to go. Using this device as one leg, and our own lower limbs as two other supports, we have a stand so firm that we can depend on a steady exposure of a quarter, if not one half, of a second. We cannot without some support depend on success with an exposure longer than about the twentieth of a second, though we sometimes succeed with the sixteenth, and though we are informed that some other workers, can hold the camera steady for such times as one-half second, or even a whole second. At any rate, we are firmly convinced that a large percentage of hand camera shots are spoiled by movement, which in a direct print escapes notice, but is discovered in no pleasant manner when we come to make lantern slides or enlargements.

The only plate camera used was the twin-lens of Newman and Guardia. We make no apology for this gratuitous advertisement, for we have used this camera for years under the most varied conditions, and it has never failed us. A well-fitted twin-lens camera is an "instrument of precision," and not a "fluking machine." You see the whole subject, you focus it at the last moment, and all you have to do is to hold it still and judge the exposure. We admit that some workers have experience so great and eyes so acute that they seldom fail to judge the distance accurately, but such precision is not given to all of us, nor even to many.

Of late years we have settled down pretty firmly to plates by Cadett of about 100 H. and D. By this we mean the real H. and D., and not the fancy numbers we see advertised in some places. Admitting that now and again we wish for a more rapid plate, we are satisfied that for general work the plates we use are about right. On a near subject, such as a group, we expose the thirty-second of a second at f/11; on a landscape with foliage in the near foreground rather less; on a wide distance the sixty-fourth of a second at f/16; these relating always to really good light, and our figures being always subject to modification *pro re natâ*. Of course, any of the exposure-tables which are found on the market will tell

us this, or something like this, but when real difficulties of judgment present themselves, the tables are "nowhere." We may also say, in passing, that in practice we almost always require to at least double the exposures given in these tables, no matter how much allowance is made for the variation from "normal" in the subject.

As usual, after such a trip, we started development in a very tentative way—with four solutions of varying strength and characters at hand, but we very soon found on this occasion that our precautions were not necessary. As a matter of fact, all our negatives were developed with a solution as follows: A—two per cent. of metol (Hauff) and two per cent. of hydrokinone in a one per cent. solution of metabisulphite of potash, or metol two ounces, hydrokinone two ounces, water (in which is dissolved one ounce of metabisulphite) up to one hundred ounces; B—a ten per cent. solution of carbonate of potash, or carbonate of potash ten ounces, water to one hundred ounces. Equal parts of A and B. We started, and in almost all cases ended with one grain of potassium bromide to each ounce of this developer, but we had at hand another solution composed as above, but without any bromide. We may say that with the same developing solution we developed many Eastman films, twelve at a time with six ounces of developer in a dish for each dozen, and the negatives were all that we could desire in the matter of development. This is a fairly rapid developer, and in some hands might be too rapid, but it cannot be said to "run away with" the worker; perhaps in the case of a decent exposure the plate would have full density in three minutes. At one time metol used to damage the skin of fingers much immersed in it, but now it has been so altered that it no longer produces this effect; on the other hand it no longer gives density so easily, and hence our addition of hydrokinone.

Enough of our own work; we now turn our attention to some points noticed in the arrangements of others. The first thing that struck us was the ease with which some gentlemen changed their plates in a cloth changing-bag. True, one good worker by mistake put into his slides a batch of plates that had been already exposed, but barring this accident we did not see any mishap. We have often longed for a travelling lamp that should be really trustworthy, yet portable, but till lately we have never found one. On this occasion we used with complete success and great satisfaction a bicycle lamp burning paraffin. This lamp is very handy to carry about, for the oil does not run out, even if the lamp be laid on its side; the reservoir contains cotton wool which is saturated with paraffin oil, the excess being poured out; a round wick goes down through the wool, and capillary attraction does the rest. Round this lamp w[illegible] [illegible]mply folded "canary medium," or other suitable fabric.

Exposed plates were packed either in their original boxes or in a kind of box devised and described by the writer many years ago. This box is made of hard wood, walnut or mahogany, to hold three dozen plates face to face with nothing between; the end and the top of each box is removable, and springs are so fitted to the end and the top that the plates are sprung firmly against the bottom and sides of the box in such a way as to form a practically solid slab of glass. We start with one empty box and other boxes filled with plates; felt padding serves to make up bulk if any box happens not to be full. Consequently we do not need to expose plates in dozens, or in any particular lots, as the boxes take any number up to three dozen, and the padding is used to fill up. Unpacking and packing plates with this box is a very rapid operation, and there is no danger of plates being broken, however roughly they are used; we lately dropped a box full of plates on a hard cement floor without any damage to either box or plates. These boxes are, or used to be, made by Mr. George Hare, of Lower Calthorpe Street, E.C., and doubtless by others.

Norway, with its fjords, its rivers, its waterfalls, and its mists, is a country singularly well fitted for a photographic trip. The ten days' trip in the St. Sunniva was also phenomenally well arranged; we had absolutely nothing to do beyond making up our minds daily what inland trip we should take the next day; Mr. Lamb did the rest, and carriols or "stolcars" were in waiting for us on shore when we pleased to be landed by the ship's steam launch. There is on board a bath-room fitted up to serve as a dark room, and quite a number of plates were developed, but not by us, on board during the tour.

Parts of this article may be by some considered as not wholly appropriate to an editorial contribution; for this we apologise, but we feel confident that our recommendation to readers to try a trip in Norway is practical and sound advice.—*Photography.*

A few Remarks on Toning.

The following practical remarks on toning were given by Mr. W. A. Hensler before the members of the Hackney Photographic Society, the lecturer kindly according to our request to be allowed to publish them:—

I have to make a few remarks to you this evening on the subject of toning. It is not my intention to go into this matter scientifically or even generally; this I must leave for others better qualified than myself to deal in these ways with the subject. Most of you probably have at some time, on taking a print from the printing frame and being more or less satisfied with the colour, proceeded to fix it, and with what result? A most disagreeable and unsatisfactory colour. Well, the object of the toning bath is to impart to the print such a tone or as when it has passed through the various stages of the process it shall remain pleasing to the eye or suitable to the subject. This object is effected in the toning bath by the deposition of gold, platinum, or any other suitable metal upon the salts of silver on the paper which have been acted upon by light. What I propose to do is to take up a particular paper and formula, and with these follow the process through step by step from the printing to the finish. I do not for one moment suppose that this particular paper and formula which I have myself been in the habit of working is the best or most artistic you could have, but this much I can claim for the process, it is extremely simple, and anyone is capable of producing with it pleasing results. My chief object is to assist if possible the beginners who may be present this evening with a few hints, but at the same time I hope to provoke a general discussion on the subject so as to draw out from the more advanced workers what they know of the matter, that we may one and all be able to add somewhat to our knowledge. The paper which I have referred to and which I have mostly used myself is Solio matte, and my remarks which follow on as to the formula, etc., for toning and working apply to this paper. I have used other papers at various periods, but taking into consideration the amount of trouble and uncertainty which most of the papers involve I prefer the Solio matte and have always come back to it again.

Before proceeding to the actual process I should like to say that the pleasing character of the resulting picture in this or any process depends in a large measure upon the negative which we are using. The negatives which yield the best results are those of medium density in the high lights and almost quite clear in the darkest shadows, with a full range of tones between the two extremes. Fairly good result, however, may be obtained with slightly hard or under-exposed negatives, or with thin or over-exposed negatives if printed in a suitable light, but the latitude in this respect is very small.

Having selected the negative, place it with the printing paper in the printing frame, taking care that the paper is not exposed to bright daylight, in the operation. The same remark applies also to the examination of the print from time to time, as the paper is very sensitive to light. It is a good plan to have a sheet of india-rubber between the paper and the back of the printing frame. It serves a double purpose, forming a pad which keeps the paper in close contact with the negative, and also as a protection from damp. The printing should be done in a light best suitable for the particular negative; as before stated, only a slight modification can be made by the choice of the light which we use, but still there is a distinct difference between printing in the shade and printing in the sunshine. For what I will call a good plucky negative with good contrasts and plenty of gradation, print in the shade exposed to a bright sky. For a negative with a tendency to hardness exposed in the sunshine, and for a negative with a tendency to thinness or over-exposure, expose to a dull light or under ground-glass. Carry on the printing till the details in the shadows begin to block up or veil over, as the print loses a little in the after-process, but not much. Having secured say a dozen prints, the next step is to trim them. It is better to do so at this stage, as after the final washing they can be mounted at once. After trimming, the prints are taken one by one and immersed in a dish of cold water. As the water assumes a milky appearance it should be poured off and replaced by fresh, otherwise if the prints are left standing long in the water in this condition they deteriorate. The washing must be continued for fifteen minutes with frequent changes of water and constant moving of the prints.

Four of these washed prints are now taken from the washing water, one by one, and immersed, face downwards, in the toning solution at an interval between each print of about 30 sec. This gives a sufficient time between each to allow for judging the colour later on.

The toning bath I use is as follows:—

Distilled water (or cold boiled water)	...	10 oz.
Chrome alum	...	50 gr.
Chloroplatinite of potassium ...	...	2 ,,

This toning bath can be used at once, and can be used over and over again, replenishing it from time to time when it refuses to tone with a little more chloroplatinite solution—it tones very evenly.

The toning proceeds rather rapidly, the colour of the prints altering in the toning bath till on their face they have assumed a bluey-violet colour. The best way to judge the prints now is by transmitted light; if held up to a gaslight and looked through they will appear much warmer than viewed as they lie in the dish. The toning must now be stopped or carried on according as you desire a warm or cold print. When the print is sufficiently toned it is removed from the toning solution and placed in a dish containing 20oz. water, in which dissolve ¼oz. washing soda. This stops further toning at once. They may remain in the bath till all the prints are toned. The prints are now rinsed in water, and then fixed by placing them one by one in a bath of hyposulphite soda 3 oz., water 20 oz. Keep them separate and moving in this bath for ten minutes. There is a considerable alteration of colour in this bath, and the prints recove to some extent in the washing andr drying. After fixing, the prints are thoroughly washed for one hour in running water, or many changes, constantly moving them about to prevent them massing together. The washing being now completed, the prints are removed and placed face downwards on a sheet of glass one on top of the other, and after the superfluous water has been removed by blotting-paper and roller squeegee the mountant is applied to the top print. Take care there is not grit or hair from the brush on the back surface, raise the corner of the print with a penknife or anything suitable, and remove it from the heap, placing it in position on the mount; now, with a piece of clean white blotting-paper over the print, apply the roller squeegee till quite flat, place it aside to dry, and go on with the next, and so on till all the prints are mounted. The main object in thus mounting the prints wet is to avoid messing the face of the prints with the mountant.

And now, as a last word, I advise you to be liberal in the use of water, and to be particular to work with clean hands and cleandishes, so as to avoid staining your prints.—*The Amateur Photographer.*

Seascape and Cloud Photography.

By John A. Hodges, F.R.P.S.

Of the many and varied subjects which present themselves to the enthusiastic photographer, probably none are more amenable to photographic treatment, or more satisfactory in themselves when secured, than studies of sea and cloud. Whatever shortcomings it may posses in other directions, photography certainly possesses the power of reproducing fleeting atmospheric effects with a degree of fidelity and truthfulness that is well nigh impossible to the picture maker employing less facile tools than the camera and lens.

Although such subjects have been attempted, and with a certain measure of success, before the advent of the gelatine process, it was not until plates prepared by that process and rendered isochromatic by Tailfer's now well-known method were placed upon the market, that the most perfect results were obtainable. In attempting to disparage modern work of the class referred to, laudatory reference is sometimes made to the productions of early workers, but although such are entitled to praise for attempting with the materials then at their command subjects of great difficulty their work bore no comparison, from the point of view of pictorial quality, with that of the present day.

But with all the facilities afforded by the perfection of modern processes and materials a great deal of very bad work, both artistically and technically, is produced at the present time, much of it unfortunately finding its way to the walls of our exhibitions. Although the work in itself is by no means difficult, many seem to set about it in the worst way possible—pointing their cameras at a gorgeous sunset, snapping a shutter set at a speed of about the one-hundredth of a second, and finally precluding the possibility of a pictorial result by forcing out an under-exposed image strong in contrast with a powerful hydroquinone developer.

Perhaps before referring to technical matters in detail it may not be out of place to consider the more æsthetic aspect of the subject, and to give some consideration to the question of locale when in search of sea and cloud scapes. Now, one reason why many beginners meet with ill-success, pictorially at any rate, in attempting to photograph cloudland, is attributable to the very general and utterly mistaken notion that the best, if not the only, time to secure such is at or near sunset, and by working with the lens directed towards the sun. Undoubtedly very beautiful effects are to be obtained in this way if certain precautions are taken to avoid dangers which are very easily fallen into, but the range of subject which is open to the skilful photographer is a far wider one, and indeed may be said to be almost unlimited in its variety. Delicate and subtle effects of rising mist and falling vapour, the tender feathery stratus, the delicate cirrus, are each and all as amenable to skilful photographic treatment as are the more vigorous effects of light and shade which are usually sought for. The reproduction of the striking and the bizarre is not the only, nor, indeed, the highest, phase of photographic art, and serious workers would be well advised were they to turn their earnest attention to the portrayal of Nature in some of her calmer and quieter moods. Cloudland and seascape in this connection offer an inexhaustible field for original work, and we commend it to the serious attention of ours readers.

In regard to locality, the photographer in search of seascapes has, perhaps, a wider choice than his brethren who confine their attention to landscape work pure and simple, for on any dozen miles of our coast an almost inexhaustible store of subjects may be found. At the same time, it is undoubtedly true that some portions of our coast are much better adapted to the requirements of the photographic picture-maker than are others, and particularly is this the case with those parts that have a westerly aspect. It is, however, by no means necessary to go to the west of England to obtain these conditions, for owing to the contour of the coast-line and its indentedness, there are many places, even on the north and east coasts, as well as on the south, where the sun may be seen to set in the sea—notable examples of this are Cromer on the east, and Margate on the south-east. It is difficult, and perhaps not very useful, to specify particular places, because individual preferences and ideas vary so greatly, and material that would enrapture some would not in the least appeal to the sentiment of others. The great desiderata, and the one not infrequently lacking, is suitable foreground material, and in this respect different localities vary greatly. Speaking generally, a sandy or a rocky foreshore is to be preferred, or perhaps better than either, a muddy one. A pebbly beach is more difficult to deal with, and far less satisfactory than the others. On the wet sand with a falling tide, the most delightful effects and reflections may be obtained, and a hand-camera used with judgment at such a place, for example, as Cromer, ought to yield its owner a rich and abundant harvest. Rocks are difficult to deal with, but from most effective foregrounds if due attention is paid to their grouping and general arrangement. The western coast of Cumberland is as fine a field for this particular class of work as any that the writer is acquainted with, but accommodation is somewhat difficult to obtain, and the district is very sparsely inhabited. The Duddon and seven estuaries afford splendid foreground material, as also does, a little lower down, the whole shore line of Morecambe Bay. To further particularise would involve the writing of an itinerary, but the writer will at all times be glad to advise readers through the Editor in regard to any particular localities with which he may be acquainted.

A few words in conclusion on practical matters. First as to apparatus, a stand camera is to be preferred to a hand camera for several reasons, the chief being that an exposure slightly more prolonged than can be given in one held in the hand will often be necessary, and a greater variety of lenses can be used, and thereby a greater control of subject secured. As to plates, great rapidity is by no means essential, for breaking waves can be effectively rendered with a comparatively slow exposure, say the one-fifth or the one-tenth of a second, but it is absolutely essential that they should be colour sensitive, or ischromatic. It is quite true that clouds can be obtained on ordinary plates, but to secure the full measure of success, possibly under difficult conditions, the use of an isochromatic plate is imperative. Towards sundown it will not be necessary to use a screen, though at other times, particularly in dealing with white clouds on a blue sky, a pale yellow screen will materially assist in securing a successful result. The tint need not be so deep as to necessitate more than double the normal exposure being given.

As so emphatic a protest has been made against the black and white so-called "moonlight" effects, produced by photographing a more or less stormy sunset under unsuitable conditions, perhaps it may be well to devote a few words to the *successful* treatment of

such subjects, one of which, taken by the writer, illustrates the present article. If the photograph is to be pictorially pleasing, due regard must be had to the general composition and arrangement of the subject, for a beautiful effect of light and shade will not atone for defective or careless composition. As the foreground is usually a strong feature in such subjects, great care must be taken, particularly in dealing with rocks and pools of water, to avoid spottiness, and to mass as far as possible the light and shadow. A backed isochromatic plate should be used in order to prevent the possibility of blurring or halation, which, in the absence of such precautions, is very liable to occur. It is not often possible or even desirable to photograph the sun itself, a better effect being produced by waiting until it is wholly or partially obscured by the edge of a cloud. Working with a large aperture, say $f/8$ or $f/11$, both sky and foreground can easily be secured upon the same plate by giving a graduated exposure with a Place's blind-shutter in the manner first recommended by the writer in these and other pages some ten or more years ago, and which, to his gratification, he has since seen adopted by many successful picture-makers, and some of whom, with characteristic generosity, have since advocated the same methods of working as their own original idea. In the daytime, with a well-illuminated landscape, securing a sky on the same plate as the former presents no difficulty, but when working towards the light near sundown it is by no means so easy a matter unless some means of graduating the exposure is restored to, and the easiest method is afforded by the use of one of Place's or Tylar's window or blind shutters. This can be pulled with moderate rapidity two-thirds or so down to give the best lighted or sky portion of the plate a short exposure, a brief pause of from ½ to 2 sec. being made for the foreground before pulling the shutter right home. The point at which the downward movement should be arrested will vary with the position of the horizon, and the correct position should be noted by slowly pulling down the shutter and examining the groundglass befor putting the dark slide in position.

To facilitate the use of this form of shutter the writer devised and described in one of the year-books a few years ago the simple adjustable indicator; it consists of an index, sliding stiffly between two guides, and is thus adjusted to the point at which the horizon just cuts the sky, and where it is desired to arrest the descent of the shutter.—*The Amateur Photographer.*

EXHIBITS FOR AUGUST.

SUBJECT :—" *A Tamarind Tree.*"

Mrs. L. M'N.—" Tamarinds " excluded from receiving marks, as the negative was stated not to be the competitor's own work.

" A Tamarind Tree " is apparently printed from an under-exposed negative—nearly half of the tree lacking detail. As a picture of a tree, it is deficient in that much of the top has been cut away.

" A Tamarind-shaded Road " is much better in all respects, though the print suffers somewhat from what might be either staleness of the paper or over-development.

EXHIBITS FOR SEPTEMBER.

SUBJECT :—" *An Avenue.*"

Mrs. E. E.—" The Sumpegay Avenue " } both are
" An Avenue, Bangalore " }
carefully printed and show careful trimming and mounting; but both negatives are faulty. There is marked halation in both, the latter is evidently thin and its development has been forced; while, in both, the people and the trees have moved a good deal. The figures in the latter print would have been better even further away from the camera, for they are too prominent where they are; and the symmetry of the two figures in arrangement and in light and shade makes one rudely wish " t' other dear charmer away." In the Sumpegay Avenue, the eye wanders between the lines leading into the central avenue, and those leading out into the avenue in the left-half of the print. By cutting away 2½ inches of the left-half and 1½ inches of the top of the print, you will get a much more satisfactory picture.

Mrs. L. P.—Both are excellent prints from carefully developed negatives of difficult subject; but why are they disfigured by dashes of blue paint? Sepia, or Indian ink, or a bromide pencil would have been more suitable. Handwork (beyond re-spotting) is usually fatal to a small direct print. Avoid it!

R. V.—Printed from a good negative; but the tone is foxy. There are too many objects of interest in the picture, and the eye does not rest.

" On-the-Swing " is a good little picture, well-done; but there are evidently some ugly stellate marks on the negative from damp upon the plate before exposure.

C. S.—Three exhibits showing very marked improvement upon former work. " The Moubray Road, No. 2 " is faultless, except for a small patch of halation above. It is a good print from a good negative; and work of this stamp cannot fail to earn an award. " The Moubray Road, No. 1," is almost as good as No. 2; while " Entrance, Government Gardens," is a trifle hard and displays a bad tear of the film in the sky.

Mrs. M'N.—Four well-developed negatives on the whole. Pictorially the point of view seems to be too low in all of them. In the one which we have numbered 4 on the back, there is no repose; and the eye wanders about in search of the avenue. Trim away the portions indicated by pencil lines on the back, and you will evolve a little picture. Try the effect of masking these portions before cutting them away. The warm tone of these prints is somewhat degraded, and, if anything, it detracts from the quality of the whole result.

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COMPETITIONS.

(Open only to Members of the Society.)

SUBJECT FOR MONTHLY COMPETITIONS IN { OCTOBER.—*Wind.* NOVEMBER.—*A Child, or Children.*

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ______________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

J. L. VanGeyzel, Dare's Gardens, Chetput.
T. P. S. Nagaratnam, 47, Malayappen Street, Black Town.
E. Maennig, Buckingham House, Tranquebar.
J. Chokanna, Amildar, Bowringpet, Mysore State.

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For Sale.—Half-plate square-shaped Camera with R. R. Lens both by the "Photographic Apparatus Chemical Co., Limited," with Becks "3-fold stand" and Newman's shutter. Camera has rising and falling front, reversible back, all swinging movements and turn-table, and extends to 17 inch. It also has three double slides (one of them native make) and a Morgan and Kid's roll-holder and is brass bound throughout. Thoroughly done up six months ago. In good condition.—Price, with waterproof canvas case, Rs. 250. Apply to A. L. H. Palmer, Telegraph Office, Madras.

NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*

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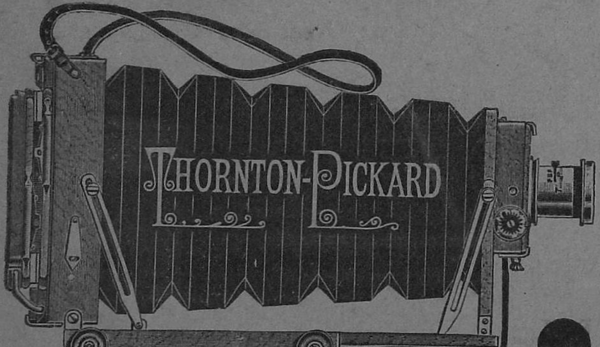

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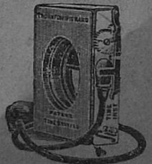

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